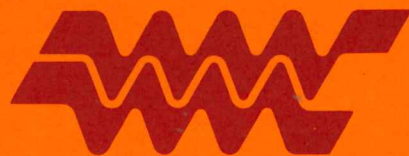




SECOND EXCITING SEASON 1972/73



NEW MUSIC
CONCERTS

NEW MUSIC CONCERTS
MULTI-PROGRAM

Friday, December 15, 1972
Edward Johnson Building

CANADIAN ELECTRONIC
ENSEMBLE:
Room 078
TWO SETS

WHY NOT? (1970)
Matsudaira
for 4 performers & electronics
Photography by James Gabura
INCRESCENTS
Grimes
for violin solo with electronics
LE BORD DU SON
Jaeger & Montgomery
AUTOMATIC DUO
Jaeger & Montgomery
Visual accompaniment by
Carol Sutton-Martin

NEXUS:
Room 0119

DAVID ROSENBOOM
ASSOCIATES:
Concert Hall

IMPROVISATIONS BY SIX
PERCUSSIONISTS

HOW MUCH BETTER IF
PLYMOUTH ROCK HAD
LANDED ON THE PILGRIMS
David Rosenboom

WHY NOT? (1970)
Matsudaira
for 4 performers & electronics
Photography by James Gabura
VIOLIN ELECTRIC TRIO (1972)
Jaeger, Montgomery & Schneider
for violin & 3 electronic
instruments
CAVATINA
Jaeger & Lake
SOLO NO.19 (1966)
Stockhausen
for 1 instrumentalist
& electronics

PORTABLE GOLD AND
PHILOSOPHERS' STONES
David Rosenboom

ARTISTS

CANADIAN ELECTRONIC ENSEMBLE

Composer/performers:

Larry Lake
David Jaeger
James Montgomery

Tape:

Sally Jaeger

Visuals:

Carol Sutton-Martin

Trombone:

Peter Maness

Violin:

Barbara Schneider

NEXUS

Percussionists:

Robert Becker
William Cahn
Michael Craden
Robin Engelman
Russell Hartenburger
John Wyre

DAVID ROSENBOOM ASSOCIATES

Composer/Performer:

David Rosenboom

Pianist:

J. B. Floyd

Trumpet:

Jon Hassell

Bass:

Rick Homme

Percussion:

Terry Clarke

Technician

David McKenzie

Board of Directors

Norma Beecroft – president
Robert Aitken – artistic director
John A. Wright – secretary
John Beckwith
C. Laughton Bird
John Hawkins

New Music Concerts acknowledges the generous support of the Canada Council and Ontario Arts Council.

New Music Concerts is under the professional management of Artists Canada Management, a division of D. D. Maxwell Limited, 164 Eglinton Avenue East, Suite 105, Toronto 12, Ontario.

CANADIAN ELECTRONIC ENSEMBLE

The four composer/performers who founded the Canadian Electronic Ensemble are Larry Lake, David Jaeger, James Montgomery and David Grimes, who is on leave from the group until May of 1973 as he is in residence at the Berkeley School of Music. All hold Master of Music degrees and are alumni of the Electronic Music Studio of the University of Toronto.

Activities of the Ensemble include concerts of live electronic music, tape music, instrumental music and various combinations of the three; lecture recitals and workshops. In their presentations, they also include a variety of frequency and intensity light devices.

New Music Concerts and the Canadian Electronic Ensemble acknowledge the special contributions of Dave McKenzie of the University of Toronto Electronic Music Studio, and Charles Richmond of Richmond Sound Design, Vancouver, B.C., who designed the prototype master console used on tonight's program.

WHY NOT? (1970) —

Yori-aki Matsudaira

The score for this piece consists of one hastily-typed page of instructions and a block schematic diagram. Each player shuffles a deck of cards to determine the sequence and types of musical events he will play. Since the use of short-wave radio and chance elements imply an effort at cross-culturization, the Ensemble felt a Bavarian deck would be an appropriate source of events. The score is projected on the walls, each series corresponding to one player.

INCRESCENTS —

David Grimes

Essentially a work for violin solo with electronic accompaniment, *Increscents* makes an attempt to smooth the syntactical transition from traditional violinistic gesture to contemporary vocabulary. It allows full scope to a virtuoso style (Barbara Schneider, violin), in fact encouraging it by leaving the electronic players (David Jaeger and Jim Montgomery) in a 'passive' mode for much of the duration of the work.

AUTOMATIC DUO —

David Jaeger and Jim Montgomery

Automatic Duo, is part of a continuing series of live electronic duos based on feedback of various kinds known as 'Putney Duo N'. This performance, the 12th of the series, is a retrospective, in which sounds generated in previous performances are re-processed by the performing instruments, while simultaneously playing an entirely new performance. Part of the new element is a visual accompaniment by Toronto artist, Carol Sutton-Martin. Visible edges veil the music, yet remain distinct, having their own temporal conclusion. Thus the three elements form a kind of very special polyphony.

VIOLIN ELECTRIC TRIO —

David Jaeger, Jim Montgomery and Barbara Schneider

A co-operative work for three soloists (violin and three electronic instruments), the *Trio* is a fairly open form in which the performers play to one another using previously chosen material. At the same time, the electronic instruments are programmed to be able to change their mode of tone production, depending on the extent to which the violinist feeds sound to them.

CAVATINA —

David Jaeger and Larry Lake

In a lyrical form, the continuity of *Cavatina* arises from the performers' sense of 'correctness' of placing events into a web of ever-changing glissandi. In tonight's performance the piece is played using two EMS 'Synthi A's', in four channels, with frequency-sensitive colour generators.

SOLO No. 19 (1966) —

Karlheinz Stockhausen

"A composition for one instrumentalist, *Solo* may be interpreted with any melody instrument. During the performance, portions of what the instrumentalists play are recorded on a two-channel tape machine. Through a feedback circuit, the recorded sections are more or less densely superimposed, transformed, and with a varied time delay, played back over two speaker groups, these being heard with the performer" (from the score).

Since the apparatus used in the original realization of this work is no longer available, each prospective performer must arrive at a unique solution. Peter Maness, trombonist, derived the material to be played according to Stockhausen's rigorous instructions, and the electronic treatments were developed from a FORMSCHEMA provided by Stockhausen.

NEXUS

Founded by William Cahn and Robert Becker, *Nexus* is a unique and recently formed percussion group based in Toronto. All members are highly individualistic performers and composers, yet each builds on sounds and rhythms created by the others in an improvisatory manner. Among their accomplishments, they provided the film score for Paul Almond's "Journey", have performed at the Shaw Festival, and this season will be performing concerts and conducting workshops in a number of Canadian cities.

ROBERT BECKER, a marimba virtuoso is a graduate of the Eastman School of Music. A graduate student at Wesleyan University, Mr. Becker has participated in the contemporary music symposium in Montreal both as a composer and performer. He is a percussionist with the Marlboro music festival, the Paul Winter consort and the World Band International improvisatory ensemble at Wesleyan. In addition to performing, Mr. Becker builds his own percussion instruments.

WILLIAM CAHN is a principal percussionist with the Rochester Philharmonic. A graduate of the Eastman School of Music, Mr. Cahn has performed as a soloist with that orchestra, often performing his own composition for percussion and orchestra. He also builds percussion instruments.

MICHAEL CRADEN is both a musician and a painter, who makes nearly all the instruments he plays. Active in radio and television, he devotes much of his time to creatively teaching children the theory and joy of sound by encouraging self expression. He has experimented a great deal in improvisational music for theatre, dance and film and has spent years studying Indian music and working with microtonal instruments and music.

ROBIN ENGELMAN, currently on the staff at York University, has been principal percussionist with the Toronto Symphony Orchestra. He has performed as a member of the Louisville Orchestra, the Milwaukee Symphony and the Rochester Philharmonic. His musical experience includes radio and television work, the Marlboro Festival and the Contemporary Music Festival at Osaka (1970).

JOHN WYRE, now a teacher at the University of Toronto, has been associated with the Milwaukee Symphony, the Oklahoma City Symphony, the Rochester Philharmonic and the Toronto Symphony. His solo appearances include the Japan Philharmonic, the TSO and the Boston Symphony. He has also performed at the Marlboro Music Festival for eight summers and at the Contemporary Music Festival at Osaka (1970). His background includes radio and television.

RUSSELL HARTENBURGER, a graduate student at Wesleyan University, has recently joined the percussion ensemble *Nexus*.

DAVID ROSENBOOM

Composer of international recognition, David Rosenboom is an Assistant Professor on the Faculty of Fine Arts at York University, and Director of the Electronic Media Studios and Laboratory of Experimental Aesthetics at York. He refers to himself as a musician-scientist, his training having encompassed not only music, but physics, computer science, and physiological psychology. He studied at the Universities of Illinois and New York before joining the staff of York University, and has many credits to his name in the form of commissions and awards. In recent years he has lectured widely, published many musical compositions and articles on intermedia, scientific papers on computer applications, systems theory and bio-feedback techniques. His work is discussed in several books about new directions in the arts, computer science and brain research, and as Director of the Laboratory of Experimental Aesthetics at York, his research efforts have resulted in new methods of relating brain activity to investigations of aesthetics, and in several breakthroughs in the electronic technology involved, and to the development of a new curriculum of studies in these areas.

HOW MUCH BETTER IF PLYMOUTH ROCK HAD LANDED ON THE PILGRIMS —

David Rosenboom

The composer writes: "It is my belief that there are certain temporal and tonal patterns that exist in music that are organic in their relationship to humans and that these relationships are derived from our inescapable ties to the rhythms of the Earth out of which we are born. *Plymouth Rock*'s tonal and temporal content is dictated by certain universal intervallic ratios resulting from a study of the natural geographical and ecological resonances of the area in which the piece is to be performed. I find I must live in a place for a certain time before I perform the piece."

PORTABLE GOLD AND PHILOSOPHERS' STONES —

David Rosenboom

Described by Mr. Rosenboom as a 'psychophysiological art work including music with bio-feedback techniques', the composer makes the following comment about such works: "The coming decades will see the rise of communal art and the making of more meaningful relationships among man, his natural environment, and the entire energy in formation web. Cybernetics and the theory of systems will manifest themselves in rituals concerned with organisms and their information and energy exchanges with the environment. They will stimulate non-centralized expression and more profound organic interactions so needed in our currently mechanistically functional world."

Edgar Coons of New York University writes about bio-feedback: "Neurophysiologists and physiological psychologists discovered many years ago that the brain, in the course of carrying out its functions generates currents over its surface that pulsate from a few to many times a second. The frequency and amplitude of these pulsations can be detected via sensitive recording elec-

trodes attached to the scalp. Recently, it has become possible to signal to a human when his brain is producing a certain frequency of pulses by letting this frequency electronically turn on a tone or some other stimulus that can be perceived externally. This technique by which a person can listen to his own internal processes is termed *bio-feedback*. It has been used to allow an individual not only to keep track of what frequencies his brain is emitting, but also to follow the levels and changes in such things as heart rate, blood pressure and gastric motility. By use of bio-feedback, it is now possible to test whether a person can learn consciously to control these ordinarily unconscious internal processes. The experiments of Kamiya, Fehmi, Miller and others are showing that such control can indeed be achieved. In addition, as one learns to sustain the frequencies of his brain for long intervals in the 8-14 pulses-per-second range (termed 'Alpha'), mood changes and altered states of consciousness are experienced that resemble those attained by Yogis and Zen Masters and other experts of the contemplative state."

